ADDRESS TO STUDENTS. Delivered by the President, Mr. JOHN BELCHER, A.R.A., at the General Meeting, 6th February 1905.

FELLOW-STUDENTS OF THE ART OF ARCHITECTURE,—

I ADDRESS you all as fellow-students, for with us, as I dare say you know, it is "once a student, always a student."

Our service is not for a term of years; the brief period of formal apprenticeship is followed by another very similar in its abiding purpose to what the Germans of the old-time guilds used to call a youth's Wanderjahre—with this difference, that our period of Wanderjahre, our earnest search after the best, only terminates with life itself. We must always take a watchful interest in all that pertains to our art, and be ready, all of us, old and young alike, to assimilate every real advance, every true development.

To you who are now serving your term of formal apprenticeship I say, Make the most of your opportunities, for they will pass all too quickly. The time thus dedicated to the acquisition of knowledge and the attainment of proficiency, to the training of your powers of observation and imagination, will prove all too short for the end you have in view.

The mistress we serve is a jealous one; and if we would woo her successfully, we must be prepared to make sacrifices and to forego many indulgences. The ordinary amusements and pleasures of youth will often have to give way to the claims of your art, to the duty of sketching or measuring, or to the study of constructive art; in short, you must be ready to avail yourselves of any and every opportunity that may present itself for enlarging your experience and knowledge.

Above all, take your art seriously, for it is only to the earnest student, we may almost say to the devotee, that the veil is lifted that shrouds the mysteries of our art.

It is with the greatest interest that year by year we examine the results of your efforts, and with the best of good wishes that we assign rewards and prizes.

There are many who have not won prizes who yet have accomplished very good work—work which will stand them in good stead in after-life.

To all I would say, "Do not rest upon your laurels; preen your wings for higher flights." The knowledge and discernment you have already acquired are as nothing to the more subtle secrets, the more hidden beauties, that await your earnest search.

I do not now propose, nor is this the occasion, to discuss the course of study necessary for the initial equipment of the architect: that is a matter which is being carefully threshed out by the Board of Education.

Nor will I venture to criticise in detail the admirable drawings submitted: this will be done leniently and sympathetically, I have no doubt, by Mr. A. N. Prentice.

But I do want to take this opportunity to emphasise the importance of a more systematic study of those buildings which are universally recognised as good.

"Quod semper, quod ubique, quod ab omnibus" is a dictum which we may very well borrow from the theological schools and, having borrowed, stick to.

Moreover, I should like to suggest certain methods to be adopted in the study of such examples.

The student's first impulse perhaps is simply to annex the whole subject as "stock" or "copy."

Now certainly it is a very right and proper thing to sketch the building as a whole; but while doing so we must not let our thoughts lie idle; we should endeavour to discover why the subject is beautiful or admirable, what are the elements in it which have contributed to that result.

At first, it may be, such an effort seems to go unrewarded; but if the habit be persisted in, intelligent perception will awaken, little by little the light will grow, and soon it will be quite easy to disentangle from the mass, as it were, those characteristics, those laws, those conditions, which have made the building what it is.

While traversing some particular line, for instance, note its relative proportions to the other parts. Follow out, if you can, the methods of construction, and mark how the effects are produced. Examine the general masses from various points of view and study the composition of your subject, not only in respect of its component parts, but also in relation to its environment. The latter is of great importance, for one of the chief elements of success in a building is its adaptation to its surroundings.

Here it is especially that "scale" comes in, for the scale of a building must be either in keeping with or in contrast to adjoining buildings or objects, just as colours must either match exactly or be complementary to one another. Scale is relative and determines the proportion of one part to another and of the several parts to the whole. It is like the dominant note or key in a musical composition.

You are probably all of you aware that sounds which harmonise and please the ear have fixed relations to one another. For instance, if you strike an object of a metallic or otherwise resonant nature, a trained ear can distinguish three notes in conjunction, viz. the fundamental or keynote, and the third and the fifth in the division of the octave. These "harmonics," as they are called, will be most clearly recognised in listening to the sound of a large bell. Colour also has its divisions and harmonies, and you will not get far in architecture without discovering that here also similar laws hold good, and that there is such a principle as a true proportion of parts in the scale of building.

It is only by a diligent study of and a careful regard for these laws that we can effect an harmonious composition, which all the same can never be merely mechanical in architecture, any more than it can in music. There is as wide a range of possible combinations and developments in the one case as in the other. The great architects of every age and every country have exhibited as wonderful a variety of progressions and characteristics as can be found in the works of Mozart, Beethoven, Mendelssohn, or Wagner.

You should also have regard to the aspect of the building you are studying—whether it is situated in the narrow street, the broad thoroughfare, or in open ground. Note how the projections and lights and shadows are determined on each frontage. Where the sun penetrates reflected light may be taken advantage of. Projections and shadows on a south front are by no means the same as they would be with a north aspect. How well Vanbrugh, amongst others, understood this! I mention Vanbrugh because his insistence on this point is so obvious.

It is only thus by analysing and searching out the guiding principles which have actuated men in the past that we shall really profit by a study of their work. If we can discover the sequence of thought which has guided them in the achievement of fine results, we in our turn may, by taking thought, successfully work out the problems which come before us.

Depend upon it, that which we admire in their work is not the result of careless, accidental, or haphazard arrangement of materials. No, there is thought behind it all—sometimes naïf and immature, and sometimes even "smelling of the oil"; but there it is, and the best results are just those upon which the best thought has been expended. If genius is not, as it has been defined, "an infinite capacity for taking pains," at any rate in architecture, it is very nearly akin to an infinite capacity for taking thought.

The best thought, however, does not advertise itself, and the best work is not necessarily that which first arrests our attention. How often has it been our experience in the past, when going to a place a second or a third time, to come across some excellent building which altogether escaped our notice on a previous visit. Rely upon it, such a building will repay careful examination.

Do not be misled by the apparent simplicity of much of the best work, for this very simplicity, if not the outcome of profound thought, is the triumph of a practised genius. "Through the complex to the simple" is almost a law of mental evolution.

Do not therefore fall into the error of a certain member of a building committee who remarked to the assessor in a competition, "I cannot understand why you have put So-and-So's design first. It is so simple—anybody could make a plan like that." When it was pointed out to him how difficult the other competitors had found their task, and how complex and incoherent some of their designs were, it began to dawn upon him that perhaps there was more in Mr. So-and-So's design than met the eye of a casual member of a building committee.

When you are making a study of a building it is upon the work as a whole that you should concentrate your critical acumen. Do not allow your attention to be diverted by attractive or suggestive bits, and do not wander off into the by-paths of archæology.

When you study mouldings, for instance, or similar features of a building, do not regard it as an opportunity for speculating what date, style, or period it belongs to, but regard it from the point of view of its true purpose and meaning. In the case of the mouldings, consider not merely their beauty of form, but their effectiveness in affording shadow and protection.

Archæology has its place, but it should be kept there. It often usurps the interest and attention which ought to be given to the example as architecture. The glamour of historical romance has served to invest many a building with a purely factitious value. The accidental effects of age and decay appealing to the sentiment of the man pervert the judgment of the artist, to his own detriment and that of his art.

This same sentimental halo, hanging around all that is ancient, is responsible for the many imitations, forgeries, and affectations which have so long dogged the footsteps and hindered the progress of genuine architecture, and which in some cases have proceeded to such an extreme of absurdity as to tempt men to forswear the past altogether and to rely upon their own creative faculty to invent something altogether new.

This is the other extreme of folly—for folly it is to think that our inherited traditions can be safely ignored, or that buildings which have stood the test of time and criticism have nothing to teach us.

They are, on the contrary, as mines of wealth in which, digging deep, we shall unearth many a hidden treasure.

They put before us problems—and their successful solution. They portray many various methods and effective combinations, suitable forms adapted to different materials, varied textures serving a definite purpose, and other elements of beauty and strength which, if not always entirely realised, are yet present as an ideal which we may all study with advantage and strive to express in our own work.

So I say to you, my youthful fellow-students, Steer an even keel, if you can, between the Scylla of a superstitious and sentimental regard for the past and the Charybdis of a contemptuous indifference to all its works.

If an example is merely old, leave it alone ; if it is artistically good, approach it with all reverence, and examining its structure within and without, endeavour to discover the secret of its charm, even as a bee extracts the honey from the flower.

Do not make the mistake of supposing that you will necessarily be able to define the exact nature of the secret.

There are principles of architecture as absolutely reliable and yet as vague and ill-defined, as much "in the air," if you will allow the expression, as the laws which govern musical progressions or the methods which underlie true literary form. In no one of these cases can the subtle secrets of the art be distilled in the form of express and mechanical rules. If we desire that our own powers may be moulded and guided on true lines, we must, as it were, live in the storehouses, continually absorbing the spirit of the masters as embodied and expressed in their works. Centuries of experiment and criticism, generation after generation of trained perceptions and cultured intelligence, have gone to determine what is good, what is beautiful, what is true. Shall we throw away the results of all this? Rather let us recognise and admit that our knowledge should be based upon the experience of those who have gone before, and our taste trained and refined in the study of the cultured monuments of the past.

As Professor Clausen has said in reference to paintings, "The work of our own times may lose its freshness and interest in a few years, while the older works still hold us with an increasing charm."

There are many ancient buildings in our own and every land which hold us with an ever-increasing charm, a charm attributable to their simplicity and self-restraint, their sincerity and directness of purpose, the straightforward and appropriate way in which they declare their object and intention.

Every such building will be found to possess a vitality of its own which, so far from ignoring traditional methods, has taken them up and carried them on a stage further. So now the proportions and values which have determined good effects in the past must hold good to-day. The needs of the time, it is true, call for special and characteristic expression ; we may have to readjust, to combine afresh ; but every new departure, if it is to be true and lasting, must take the old as its starting-point, the past as its basis, that which has been already accomplished as its foundation.

In all good work we shall discover a perfect blending of science and art, so combined that it is impossible to say where the one ends and the other begins. Where these are divorced there can be no true architecture. A steel-constructed building, for instance, cased with terra-cotta—or any other material for the matter of that—is not architecture at all.

In studying a building this is the first test to be applied ; this is the standard to which we must first submit it for judgment. Do not begin by sketching or noting merely surface decorations or artistic embellishments ; rather take the details of construction as your starting-point.

Note the size and bedding of the stones and the position of the joints—elements of beauty which are too often overlooked.

Examine the methods of support and resistance, not thinking only what is necessary, but also how it satisfies the eye.

Discover the scientific and mathematical problems which have been successfully worked out. Yet do not even in thought separate the science and the art of the building—the two are conjoined, and must be studied together and simultaneously.

The building must be solid and strong as well as graceful and pleasing. Stability is demanded no less than beauty.

In fact, good construction, including the right use of materials, is a prime essential, and the foundation of all excellence in architecture.

Nowhere, I think, is this more forcibly demonstrated than in the career and work of Sir Christopher Wren, who, both by education and the bent of his youthful genius, seems rather to have been of the scientific and mathematical than of the artistic order of mind. Though, like all educated men of his day, he took an intelligent and cultured interest in architecture, he received no special training for such work.

Wren took his degree at Oxford at the age of eighteen, became a Fellow of All Souls at twenty-five, and three years later was made a D.C.L. of Oxford and an LL.D. of Cambridge. Obviously it was not upon the ladder of architecture that he rose to these distinctions. As a matter of fact he was professor of astronomy at Gresham College, and in mathematics and astronomy he acquired for himself a European reputation. He was also President of the Royal Society in 1680.

I have adduced these facts to show that though he undoubtedly possessed a very wide range of general knowledge, and was endowed with natural gifts of a wonderfully high order, all these were in the early part of his career directed to the practical side of life rather than to the artistic. His art was dormant; it was there, however, and he sometimes gave the rein to it a bit, for he is said to have invented mezzotint, or at least some improved method.

It is interesting to speculate what it was that finally drew all his wonderful gifts and powers into the service of architecture. Whether the determining impulse came from within or without—probably a bit of each—I cannot doubt that it was the scientific or constructive side of architecture that attracted him in the first instance, and that led him to accept an appointment as Assistant Surveyor-General of His Majesty's Works.

In our own experience we find cases where we are much more impressed by the constructive beauty of a building than by any other feature in it. So there is an order of mind to which power and fitness of purpose appeal with unusual force, just as, again, a mathematical mind finds a fascination in the treatment of solids and voids, and of superincumbent masses.

The first important work entrusted to Wren in his new office will serve to indicate, not only the natural bent of his mind, but also the official appreciation of it on the part of the authorities. He was set to examine and report upon St. Paul's Cathedral, which it was feared was in a dangerous condition. It is evident from the report that he did his work thoroughly—the very first thing he did was to measure the whole building carefully—and the insight and experience that he thus gained in constructive work stood him in good stead afterwards.

With respect to the roof he says: "It is evident by the ruin of the roof that the work was both ill-designed and ill-built from the beginning—ill-designed because the architect gave not abutment enough to counterpoise and resist the weight of the roof from spreading the walls. . . . This also may be safely affirmed not only by an architect taking his measure from the precepts and examples of the ancients [you see he advocated this], but by a

geometrician (this part being liable to demonstration), that the roof is and ever was too heavy for its abutment; for the eye alone will discover to any man that those pillars, as wide as they are, even 11 feet diameter, are bent outward at least 6 inches from their first position. . . . The bending of the pillars was facilitated by their ill-building, for they are only cased without, and that with small stones . . . but within nothing but a case of small rubbish stones and much mortar which easily crushes and yields to the weight."

Good old times those! Jerry-building is obviously not a very modern institution!

Then, too, Wren's first problem in building was a constructive one, for in the wonderful roof of the Sheldonian Theatre at Oxford, which has a span of 68 feet, the scientific construction is masterly, and brought him great reputation.

Two years later, viz. in 1665, occurred the Great Plague, and Wren took the opportunity to pay a visit to France to study architecture as a fine art. In Paris he studied all the principal buildings, and became intimate with the most celebrated artists there.

He was introduced to Bernini, who showed him his designs for the Louvre, for which he says in his Notes he would have given his skin. The old Italian would not let him study it long, and he says he only had time to "copy them in his fancy and memory, and shall be able by discourse and a crayon to give a tolerable account of it."

He also studied Fontainebleau, St. Germains, and Versailles. Of the last named he says: "The mixtures of brick and stone, blue tile, and gold make it like a rich livery—not an inch within but is crowded with ornament." Wren's own work was subsequently distinguished by its colour effects and contrasts of texture.

He adds, in the letter from which I have already quoted: "The women as they make here the language and the fashions, and meddle with politics and philosophy, so they sway also in architecture. Works of 'filgrand' and little trinkets are in great vogue; but building ought certainly to have the attributes of eternal, and is therefore the only thing incapable of new fashions."

These words coming from the man who advanced the architecture of the Renaissance to such a pitch of excellence and succeeded in establishing an English tradition fine in type and grand in scale—the importance of these words, I say, as a guiding principle for the student cannot be over-estimated.

I hope I may be pardoned for quoting so freely from Wren, and for enforcing my points by the history of his career; but his methods of study and the line of his development are so clearly before us that I am sure we may draw many useful lessons and suggestive hints from them.

In conclusion I will briefly recapitulate some of these points. That which I have especially endeavoured to impress upon my brother students this evening is, that in addition to the ordinary architectural curriculum there must be a systematic and continuous study of buildings that are worthy, both ancient and modern. We must live in an atmosphere of art, breathe it in at the very pores of our skin, as the phrase goes, that it may act upon our own mental soil and render it productive.

This fertilisation will be immensely stimulated if, to continue the figure, we plough up the ground with hard thought. "Hard thought," this is one of the great secrets of good architecture—hard thought not only in the problems submitted to us for solution, but in our study of examples. Without such thought we shall sink into mere copyists or adapters of a few stock-in-trade types, having no affinity to the thought of the time or the purpose of the building; in other words, our art will cease to live and grow.

I have also urged upon you the importance of laying a good foundation in a practical knowledge of the art of construction and the right use of materials.

This is the only solid, reliable basis for our art. Without such knowledge the keenest appreciation of the beautiful may be only thrown away ; at the very best it is for ever fretting against the limitations and restrictions with which it finds itself encompassed. But if the practical, scientific foundation is well and truly laid, how great, how delightful, the field that opens up before the artist! His very fetters become his servants ; the goad of the taskmaster becomes in his hand a tool for the accomplishment of all, and more than all, that his eye had conceived or his fancy dreamed of.

Let our ultimate ideal be the realisation of those moral principles which are the dignity and power of architecture as they are of life—viz. simplicity and self-restraint, sincerity and directness of purpose. Without these we cannot but fail; with these we may accomplish something worthy of our art, and leave behind us work that shall be honourably characteristic of our time.

CRITICISM OF THE WORKS SUBMITTED FOR THE PRIZES AND STUDENTSHIPS 1904–1905.

By A. N. Prentice [*F.*], *Soane Medallist* 1888.

Read before the Royal Institute of British Architects, Monday, 6th February.

THIS year the duty has fallen to me to review the designs and drawings submitted for the prizes and studentships offered by the Institute. I approach the subject deeply sensible of the honour of being invited to perform this responsible task, and I trust that the students will accept in good part the criticism of one who in former years entered the lists and wrestled like themselves for the various prizes, and who is not forgetful of the patient hours of labour and of the sacrifices necessary to produce a drawing or design such as it is now my privilege to review.

In common with many of our members, I have always looked forward with the greatest of pleasure to viewing these annual exhibitions, and the Institute is to be congratulated on the successful manner in which the drawings are displayed in the Alpine Club. The room is well lit, and every drawing can be seen to advantage—so different from the old days when the drawings were huddled together in a back room in Conduit Street.

Generally speaking, the standard of excellence is well maintained, and I am glad to note that the prizes are competed for in increasing numbers ; although it is somewhat surprising, considering the large number of architectural students in this country, that such a very small proportion come forward. Take the Owen Jones Prize, for instance : only three gentlemen have responded. I hardly think students appreciate the vast amount of good these studentships do for them ; to many it has been one of the stepping-stones of their lives.

In my criticism I propose to deal first with the drawings and studies of old work ; and, secondly, with the designs—the ultimate end and aim of all these studies. I have always considered that a facility to draw well is the first makings of a great architect. Did not Michael Angelo impress on his pupils the importance of continually drawing? I know good drawing is not deemed of any great importance amongst some architects, but a visit to the Gallery of the Alpine Club is sufficient testimony that our students think otherwise.

THE PUGIN STUDENTSHIP.

On looking at the Pugin drawings I am glad to see that this time-honoured prize is again keenly competed for. The medal is awarded to Mr. E. Garratt for a remarkable set of measured drawings, all executed in pencil to a large scale. The subjects are particularly well chosen, an important factor in influencing the award. Such examples as the Beauchamp Chantry, Tewkesbury Abbey; the old Town Hall, Cirencester; the Wakeham Tomb, Tewkesbury; and the South Porch of Gloucester Cathedral afford ample scope for the draughtsman's skill.

The drawings, however, suggest a slight want of sympathy for the ancient works they are intended to represent. One might almost imagine that they were renderings of recent buildings, or otherwise the subjects must be exceedingly well preserved. Such subjects should be treated lovingly, with some indications of the hand of Time. Mr. Garratt's display of full sizes is meagre. He also gives very few sketches; but his drawing of St. Chad's pulpit is an admirable piece of freehand work.

Mr. H. A. Dalrymple receives an Hon. Mention for his five strainers: his best and most effective exhibit represents the details and mouldings on the west doorway, Ely Cathedral, drawn to large scale, curiously mixed with carvings of the Grinling Gibbons order from Cambridge Colleges, and a spirited wash drawing of carving from the Percy Shrine.

On the other hand, his measured work is rather scrappy: a more effective subject than the Bishop Longland's Chantry might have been found.

Mr. Barker's set is in many ways the most interesting submitted for this competition, and more of the type that has carried off the prize in former years. Mr. Barker has a high artistic sense, and his sketches in pencil, wash, and colour are delightfully rendered. The drawing of Gloucester Tower recalls some of the late G. E. Street's handiwork. The pen-and-ink drawings of Pershore Abbey and the interior of the Lady Chapel, Gloucester, might have been omitted: the vaulting in the latter appears out of drawing—a fault which might alone affect his chance. His measured work is confined to a plan, section, and elevation of the north porch, Wells Cathedral, all splendidly drawn; but I would not commend the practice of displaying full-size drawings over a small-scale elevation.

Mr. Walter H. Godfrey has three sheets of measured drawings, showing a screen from St. Alban's Abbey Church, bronze gates to Henry VII.'s Chapel, a tomb, and a number of sketch-book studies of picturesque bits. The best and most effective are two views of Haddon Hall, one of the courtyard, and the other an unusual view from underneath the terrace.

Mr. Leslie Wilkinson might perhaps have chosen a better subject for measuring than the rather squat vestibule of a chapter-house. He also contributes some very interesting drawings from Stamford, notably the decoration from the roof of St. John's Church. His best sketch shows the spire of St. Mary's, Stamford.

Mr. Frank Dyer is to be commended for his splendid drawing of the arcading in the Lady Chapel, Ely Cathedral, executed on the spot in pencil to a scale of 3 inches to the foot. He also exhibits a large number of pencil and pen-and-ink sketches marred by hatching—for instance, the front of St. Mary's, Beverley.

SILVER MEDAL AND TEN GUINEAS.

It is extremely gratifying that the Silver Medal with its modest award should be so keenly sought after by our students; as many as seventeen sets have been submitted. What an enormous amount of labour these drawings represent!

We have almost complete records of Haddon Hall, Greenwich Hospital, and Somerset House. It would be hard to find anything finer in this country than those three buildings.

After a careful examination of the drawings and portfolios there can be little doubt that the Committee have given a just award. I should like to impress on the students that while I am glad to see so many recognise the importance of measuring old work, the artistic rendering of an important subject will by no means assure them the prize. I would also impress on students the essential importance of a methodical method of measuring up the buildings they have selected. Year after year the Committee (who give very careful consideration to the original surveys) are horrified, I am told, to see the scrappy, haphazard, and unconvincing methods adopted by many of the competitors; and in awarding the prize the Committee are largely guided by the surveys which indicate the most careful and thorough investigation and study of the buildings.

The Council have awarded the Silver Medal and ten guineas to Mr. Edward G. Wylie, of Glasgow, for his drawings of Haddon Hall, Derbyshire, excellently rendered and worthy of the subject. The plan is carefully figured, and diagonal dimensions recorded. It would have been interesting if the author had given us the first-floor plan as well. The sheet of brass fire-dogs and hinges makes a very effective drawing, and other sheets of full sizes represent internal screens and panelling; but details of the external stonework would have been more valuable to compare with the $\frac{1}{8}$-inch scale drawings.

An Hon. Mention is awarded to Mr. W. Harold Hillyer for a huge diagram of the Embankment front of Somerset House, boldly drawn, in a rather hard manner. Some distinction should have been shown between the terrace elevation and that of the main façade. The plan shows no internal figure dimensions. "Ell" can draw full-size details in a strong and effective manner, but there is no attempt to analyse the construction of the wood cornices and the method of finishing the lead gutters. The elevations are well drawn, but marred by the heavy colouring.

Not so well drawn, perhaps, is the set "1903" of Greenwich Hospital, showing elevations of the river front, quadrangle, details of doors to $\frac{1}{4}$-inch scale, a sheet of tiny block plans, and a few scattered full sizes of unimportant details. Why not have given a large section of the main cornice, frieze, and architrave? The construction of a cornice 3 ft. $2\frac{1}{2}$ in. deep is worth analysing.

Mr. Jackson's set of the Pazzi Chapel, Florence, is also awarded an Hon. Mention, and is charmingly rendered in brown ink, contrasting well with the sectional parts, which are tinted in a grey body colour. The splendid large drawing of the capitals in brush outline is quite a new departure, but the same capitals drawn to a small scale are rather weak.

"Culdee" shows a fine set of drawings of Dunblane Cathedral, and "Clyde" gives us another ecclesiastical building from Scotland: his sheet of full sizes would puzzle any builder's foreman. Time will not allow to mention all the sets.

THE OWEN JONES STUDENTSHIP.

Three men compete this year for the Owen Jones Studentship, founded for the study of ornament and coloured decoration. Mr. H. Morley, who receives the award, has profited by Mr. Gibson's advice to students last year. He has evidently been back to Italy, and has concentrated his energies on a charming rendering of the vestibule ceilings of the Palazzo Imperiale, Genoa, dating about the year 1560. His figure work displays great delicacy of drawing combined with a charming sense of colour—a rare gift. Without doubt Italy is the fountain-head of colour decoration: most of the few good examples in this country have been done by Italians. In the seventeenth century Verrio painted ceilings and frescoes in a number

of our country houses, but we have little to compare with the finest work in Italy. Had Henry VIII. been able to induce the Pope to permit Raphael to come to England, things might have been otherwise, and the influence of Holbein on our subsequent architecture and decoration would not have been so noticeable.

Mr. Beattie Brown and Mr. McLachlan have also been far afield, and both show studies from Spain and Italy. The latter has practically sent in the same set as last year, but his rendering of the colour of the mosaics in the Capella Palatina, Palermo, is rather thin and not convincing. On the other hand, nothing could be more beautiful than the exquisite study of the Mihrab of the Mosque at Cordova, with its glass mosaics and inlay of precious stones.

Mr. Beattie Brown is not so happy in his example of a Spanish reja or screen; better examples are to be found in the Peninsula. This competitor is very ambitious, and has made a bold attempt to depict the elaborate façade of Santa Maria Novella, Florence. Mr. Brown will no doubt do better another year. Emerald-green seems to be a favourite colour with students at present; and why use ultramarine to represent the blue in Italian mosaics? A mixture of Prussian blue and light red would, I think, be found to give better results.

Mr. McLachlan's design for a Lady Chapel suggests painted decoration rather more than mosaic: his blue is much too thin, but his decorative arrangement of figure-work is excellent.

THE ARTHUR CATES PRIZE.

Two competitors have come forward for this prize, and Mr. Winton Newman is an easy first. The measured set of the south-east angle of the Cloisters, Westminster Abbey, deserves the highest praise. Indeed, as a draughtsman and designer, Mr. Newman ranks with the best men in the room. His design for a picture gallery is well conceived, and the projecting arched window is an original idea.

Mr. Vincent Hooper also shows some capable measured work, and his tinted perspectives are quite as good as Mr. Newman's. He also submits a quaint design for a seaside residence, but I think his clients would benefit by the introduction of a hollow wall, and an extra door to the dining-room for service purposes. A house of this class should have a morning-room wider than ten feet.

SOANE MEDALLION.

Having finished with the drawings we will now turn to the second part of our subject, viz. the designs. What can be more delightful than to be untrammelled by cost in working out one's ideas on paper? The pleasure of indulging in one's extravagances and fancies must be very pleasing. Do not restrain yourselves if you want to win the prize; put in all you know. An unsuccessful competitor sending in for the first time for the Soane Medallion will probably be impressed at the display of the prizewinner, but it will be an incentive to him to higher ideals next time. Therefore design in the grand manner, but, as a word of warning and as a matter of the greatest importance, try to make your building represent what it is intended for. A Roman bath can never be mistaken for an hotel lounge, nor a warehouse for a royal palace. Symmetry of design should be aimed at, to get a dignified effect; avoid equal divisions of floors and stringcourses; and, finally, start with the plan before beginning your elevations. The designs this year for the Soane Medallion are of an exceptionally high order. A design for a royal palace is a very good subject.

Mr. S. Herbert Maw is placed first, with a well-studied plan laid out in a sumptuous manner. One can hardly conceive the details of a plan being carried to a higher perfection, and the author has obviously made a special study of the requirements of a royal palace. He has a big grasp of his subject, and the twin staircases are laid out in a large style, with central

groups of sculpture. The geometrical elevations are more pleasing than the perspective view, and the corner pavilions terminate abruptly in heavy square masonry, suggestive of a want of funds. Altogether this admirably drawn set deserves the prize.

Mr. Pickering, who receives an Hon. Mention, is not so happy in his plan, with a rather cramped inner court. His elevation is better than the prizewinner's, in that it is more dignified and in better proportion, the two upper stories being treated as one.

Why does "Concrete" not turn his principal façade to the river? His plan is left to the imagination of the spectator; the rooms are not named, after the manner of the Ecole des Beaux-Arts.

"Nil Desperandum" should study more the use of the brush in tinting his elevations.

"Roy" has evidently put off starting the competition till too late: his scheme is unfinished, but his design has a certain grandeur of treatment. The finish of the first floor window heads is ugly.

"Vive le Roi" is wanting in the qualities of style and distinction.

"Omar's" design has certainly the air of a royal palace, picturesquely grouped, though symmetrical. He shows a central court of ornament, flanked by two courts of utility; the perspective is wildly drawn and the sculpture work highly grotesque. The $\frac{1}{2}$-inch drawing shows a mixture of Greek and Roman detail of his own invention.

Mr. Gordon's elevations are the best submitted. His east elevation section and west elevation have a certain quality of style and elegance that is very pleasing. Mr. Gordon should have a great future before him. The indication of a plain terrace as a contrast to the façade shows he has studied architectural effect, but his staircases are rather pushed away in a corner.

"Q.E.D." and "H.M. in Circle" have also good elevations and plans.

TITE PRIZE.

Mr. Robert Atkinson, who receives the award, gives us an architectural fancy of great merit inspired from a study of ancient Thermæ, Roman sculpture, Michael Angelo decorations, and marble pillars of emerald-green. Nature cannot produce columns like these. The whole is, however, a splendid example of modern draughtsmanship.

Mr. Horsnell receives a Certificate of Honour and £5; the happy effect of the red-tinted columns arrests attention, otherwise his set might be easily passed over.

Mr. C. L. Wright has gained an Honourable Mention for his academic treatment and sensible plan, in which the staircase is made subservient to the whole.

His elevations suggest a study of the Waiting Hall at Euston Station, one of the finest proportioned rooms in London.

"Dombey," before starting the competition, has evidently made a tour of some of the recent London productions furnished by some well-known furnishing firms.

"Atrium's" perspective is of the shaky order: he has a charming suggestion for a fountain in the centre of his Lounge.

"Bathon" has taken much trouble and infinite pains over his sections and plans, charmingly shown in a delicate pencil perspective. The plan does not read distinctly enough, owing to the black tinting of the floor pattern.

The author of the device "Anchor" should study sciography for the proper rendering of interior sections in colour.

"Oracle" is a frank attempt at a modern rendering of the subject: his Lounge is top-lit by a series of circles and oblongs. The design is boldly treated, but the colour effect is too heavy, and the inky tone of the sections tends to spoil the decorations.

"Roma's" design suggests a grand corridor to a large modern hotel, but the plan is like a Roman basilica.

THE GRISSELL GOLD MEDAL.

Mr. James A. M. Hunter gains the Grissell Gold Medal with a design somewhat wanting in elegance and lightness. The angle pavilions shown in the perspective would look equally well in rough-cast; at least they suggest more that treatment than the boiler-plate construction indicated on the scale drawings. Mr. Hunter, however, deserves the award: his details are carefully worked out. It must be extremely difficult when approaching a subject of this sort to banish stone architectural forms from the mind. The beauty of iron construction lies in the lightness of its treatment; some successful attempts have been attained in this way in Paris, notably, the hall of the Grand Palais, erected for the picture exhibition in 1900. The design under motto "Irony of Fate" suggests the ironclad type of winter garden, and looks as it it were designed with a view to withstand a siege.

ESSAY.

I will conclude with a short reference to the Essay. In many ways this should be a memorable year in the history of this award, but principally because the prize has been carried off by Miss Ethel Charles, one of the two lady Associates of the R.I.B.A. The subject set was the "Development of Architectural Art from Structural Requirements and Nature of Materials," a most comprehensive title.

As many as fourteen competitors responded to the occasion. Last year only eight competed, when no work was considered of sufficient merit to obtain the award. I have not had time to read the essays, but they must have been of unusual excellence this year, as eight competitors have received honourable mentions and awards.

I have now finished my review, and hope that those students whose drawings I have omitted to criticise will not imagine that their works have been passed over or their efforts depreciated. It is my desire to give a word of encouragement to all. May the spirit of enthusiasm not depart from our young men, but may they press on to further achievements! Rome was not built in a day; success will follow disappointment; and seldom an architect comes to fame without experiencing somewhat of the bitter cup of misfortune.

VOTE OF THANKS.

PROFESSOR BERESFORD PITE [*F.*], in asking the Meeting to accord a hearty vote of thanks to Mr. Belcher for his Address, and to Mr. Prentice for his Criticism, said:—"I can scarcely trust myself to speak of Mr. Belcher's Address. I am in the fortunate position of finding in it nothing personally new to myself, but everything that I believe to be absolutely true, and I can most cordially recommend a careful study of it to the students. One knows how easily these addresses, which are somewhat general in their character, are forgotten, but I would urge you not to forget the address Mr. Belcher has given you to-night. Take the opportunity, if not of storing it in your mind at the outset, to refer to it. There are few things more perplexing to a student than the difficulty of trying to appreciate what to do, what to see, what to sketch, when he suddenly finds himself in such a place as Florence for the first time, or in Rome, or further afield, as students are going nowadays. The wise, earnest, and carefully thought-out address you have heard to-night will, under such circumstances, be a very valuable guide to you. Our thanks are also due to Mr. Prentice for so carefully going through the drawings, and giving us these interesting notes. I always cherish a certain conviction that there are qualities in the unrewarded designs which far excel the qualities which have appealed to the adjudicators upon the Students' Competitions. On that point, gentlemen, from a long experience, I can speak with some conviction. Let me, therefore, beg those of you who are not among the honoured this evening to comfort yourselves with that divine hope that the assessors have been blind to some of those especial qualities which are strong in your work. Whatever happens, do not be discouraged; there is absolutely nothing to be discouraged about in having made a great effort, and in having attained the opportunity of sharing in such an exhibition as we have had this year. Such labour is not thrown away. I have another private conviction, and that is that the best students' designs are made out of office hours and smell of the midnight oil. They have taken the place of the tennis court, the cricket field, and the football field for the time being. I do not think that any student attains to satisfactory success in his studies unless the whole of the man—body, soul, and mind—is put into the work. Again, never grumble if you are not allowed in office hours, or if you do not have the opportunity in some day school, to compete for the Institute prizes. Make up your minds as soon as the programme is out that you will start on your designs for next year's work, with the certain hope that you will gain a good deal in the meantime, and be satisfied at the end. May I take the opportunity of making a couple of suggestions with regard to a possible improvement in the Pugin Studentship conditions? It has often struck me that the time has come for the reconsideration of the conditions of the Pugin Studentship. We see every year a vast amount of labour and care expended in the production of sketches, and there the matter ends. The successful student is congratulated for his drawing and his successful tickling of the assessors' fancies; he adds on another two months' reckless sketching, and comes back. The Institute is none the richer; the student is the happier, but not the richer; and again and again the process is repeated. If the Institute would predicate every year the course to be followed by the successful student, would specify some Early English or Mediæval art, would define its character—ecclesiastical, mediæval, or castellated, or the general architecture of a whole district or of some material—and would embody that student's work in the report which it retains and publishes, we should in course of time be able to make collections, by the aid of this delightful endowment which perpetuates the work of a great modern and mediæval architect, of much useful material for the Institute, which at present is wasted. And how much more may I claim that the reconsideration of the conditions of the Institute medal for measured drawings would have the best results? Here every year are brought up numbers of valuable measured drawings, only to disappear again. The Institute does not claim them. The library does not want them—our limited premises have something to do with that; but if some department of the Council were able to lay hand on these records, and merely to file them as records, we should succeed in obtaining for the Institute a valuable and accurate record of whole series of buildings. I cannot help looking forward to the day when such a simple reform will be effected which will give additional value, interest, and credit to this annual exhibition of the prize-takers. May I just say, Sir, in conclusion, that your own remarks on the subject of modern design are exceedingly valuable? May I venture to urge that the design prizes of the Institute perhaps suffer a little in quality from leading students into paths in which they cannot by any possibility walk in the course of their ordinary education, as is hinted in Mr. Prentice's criticism by the mixing up of a basilica with an hotel lounge, and of Roman baths with royal palaces, indicating that the student is at sea in his subject?

This setting of vast subjects is a mistake. If we had a royal palace, say, every half-century, and an hotel lounge more frequently, we should come to the practical side of architecture. Might I suggest that it would be to the benefit of architectural art if we were to take plainer subjects? Why not take a brick subject? Why not ask for a reasonable, economical building—which must be beautiful if anything is beautiful? Why not a workhouse—a building which the charity of the nation provides for the poor? Why on such a building should not all the refinement, and restraint, and economy of our Art and our education concentrate itself? This is a miserable suggestion, but if so, well, then, design your own house, if you want to find a mean between a royal palace and a workhouse! In any case, let us hope that we may become frank in our acceptance of modern facts. I do not think there is anything more important than that students should be brought to face facts and not fancies. I should like, Sir, to suggest that archæology is the proper field for the architectural student; not this sham antiquarianism, which blossoms out in the building of Gothic ruins in parks and in buying sham old furniture and decorating modern houses with it, which is highly to be deprecated. But that intelligent archæology which looks at an ancient building and sees a stone joint and learns that that joint is there because the stone was cut—and why it was cut, and who cut it. If you get your mind to go back to facts which have now become architecturally historical, your archæology will become interesting and valuable; and it is such modern archæology that we want in our designs. We want you to take the modern facts; we want you to take the present work; we want you to take actual requirements and apply them to the subject in hand; and under those circumstances there may perhaps still rise among us—late, it is true, but one hopes for it still—an enthusiasm for that which is present, for that which is actual, for that which is modern, and towards which architects of all others ought to strive. Let me ask you very cordially to support with your acclamation this vote of thanks to the President and to Mr. Prentice.

Professor W. R. LETHABY: I am much honoured by the request to second this vote of thanks, which I do with the greatest pleasure. In doing so, I cannot but recall to my memory the fact that it must have been some twenty-five years ago when I marched up to receive a prize such as those which are to be given to-night. I must congratulate the Institute on having obtained this year so very interesting and valuable a series of drawings as they have done, and I congratulate the students who have done them. Looking round the walls, we cannot but be struck with the enormous amount of earnest and careful labour that has been spent on these drawings. And, further, I would like to express my own personal pleasure in the fact, or accident, that a somewhat unusual type of building has been taken for study in these Turkish mosques of the sixteenth century—they are amongst the latest flowers of Eastern thought. If you look into them you will see that they are perfectly direct engineering, and undoubtedly most marvellous examples of simple equilibrium. They are extremely real and vital, and knit up in their strength. And not only have the subjects in themselves great merits, but the choice of these outside subjects tends to break up that misleading notion that so many of us had in our youth, that architecture was in some curious way sharply divisible into the Classic and Gothic schools. The more we study these forms, these other expressions of art—not merely, as I say, for themselves, but to gather out of them what they can give—the more do they show us that from the earliest days to the latest there were not strict divisions of style, but that all building art was one progress of change from the beginning to the end.

The PRESIDENT, in responding, thanked Professor Pite and Professor Lethaby for their remarks and for the valuable hints they had given to the students. He hoped some of the suggestions made by Professor Pite with regard to the subjects set for future competitions would be carried out. He felt that some apology was due to their visitors for his own somewhat technical remarks; and probably to members also, who must regard them as mere truisms. He felt, however, that this matter of the study of ancient buildings should be properly considered from their own particular point of view. He certainly was in favour of treating archæology as part of their study; but archæology should not mislead them: they should endeavour to make use of the buildings in order to ascertain, as Professor Pite had pointed out, and reason as to the why and wherefore of the problems these buildings presented to them.

Mr. A. N. PRENTICE also briefly responded.

9, Conduit Street, London, W., 11*th Feb.* 1905.

CHRONICLE.

The Prizes and Studentships 1905.

The Annual Exhibition of the works submitted in competition for the Prizes and Studentships in the gift of the Institute opened at the Gallery of the Alpine Club on Tuesday the 24th ult., and closed on Saturday the 4th inst. Nearly 1,100 persons visited the Exhibition. The number of competitors, including those who entered for the Essay Prize, was eighty, as against seventy-three last year; number of strainers 302, as against 321 last year. The work resulting from the tours of the Travelling Students—Mr. Edwin F. Reynolds (Soane Medallist 1903), who studied in Egypt, Greece, Italy, and Turkey; and Mr. F. C. Mears (Pugin Student 1904), who studied in Somersetshire—was shown in the Meeting-room on the occasion of the Presentation of Prizes on the 6th inst.

Bequest of £1,000 to the Institute.

Intimation has been received from the executors of the late Mr. J. T. Wimperis [*F.*] that under his will Mr. Wimperis has bequeathed to the Institute the sum of £1,000, "to be applicable, at the entire discretion of the governing body for the time being of the said Institute, for the encouragement and promotion of the study and knowledge of architecture or other purposes of the said Institute."

Architectural Education: Past Presidents' Donations.

Following the announcement at last Monday's meeting of the late Mr. Wimperis's handsome legacy above mentioned, Mr. Alex. Graham, F.S.A., Hon. Secretary, made the further gratifying communication that two of the Past Presidents, Sir Aston Webb, R.A., and Mr. J. Macvicar Anderson, had generously placed at the disposal of the Institute, for the purposes of architectural education, their entire holdings in the Architectural Union Company—Mr. Macvicar Anderson's gift amounting to twenty-four shares, and Sir Aston Webb's to nineteen shares. The shares are of £10 each, and are yielding about seven per cent.

The Prize Drawings for Exhibition in the Provinces.

The following selection from the premiated designs and drawings in the Institute Competitions for Prizes and Studentships 1904–5, together with some studies submitted by candidates for the Intermediate Examination, will be exhibited in various cities of the United Kingdom during the next few months, under the auspices of the Allied Societies:—

The Royal Institute Silver Medal (*Measured Drawings*).—Haddon Hall, Derbyshire (3 strainers), by Mr. E. G. Wylie (under motto "Unicus"), awarded the Medal and Ten Guineas; Somerset House (3 strainers), by Mr. W. H. Hillyer (under motto "Thames"); Pazzi Chapel, Santa Croce, Florence (2 strainers), by Mr. A. R. H. Jackson (under device of a Red Disk), awarded Certificates of Hon. Mention respectively.

The Soane Medallion.—Designs for a Royal Palace: 3 strainers by Mr. S. H. Maw (under motto "Crumpets"), awarded the Medallion and £100; 2 strainers by Mr. W. S. A. Gordon (under device of a Lion Rampant), awarded a Certificate of Hon. Mention.

The Owen Jones Studentship.—Drawings by Mr. H. Morley (3 strainers), awarded the Certificate and £100.

The Pugin Studentship.—Drawings by Mr. E. Garratt (3 strainers), awarded the Medal and £40; drawings by Mr. H. A. Dalrymple (2 strainers), awarded Certificate of Hon. Mention and Ten Guineas.

The Grissell Gold Medal.—Design for Winter Garden in Iron and Glass; 3 strainers by Mr. J. A. M. Hunter (under motto "Onward"), awarded the Medal and Ten Guineas.

The Arthur Cates Prize.—Drawings by Mr. F. W. Newman (3 strainers), awarded the Prize of £42; drawings by Mr. Vincent Hooper (1 strainer), awarded Certificate of Hon. Mention.

A selection of Testimonies of Study submitted for the Intermediate Examination.

London Building Acts Amendment.

The following petition against the London Building Acts (Amendment) Bill has been presented to Parliament on behalf of the Institute, praying to be heard by Counsel, &c.:—

To the Honourable the Commons of the United Kingdom of Great Britain and Ireland in Parliament assembled:

The humble Petition of The Royal Institute of British Architects under their Common Seal

Sheweth:

1. A Bill (herein called "the Bill") promoted by the London County Council (hereinafter called "the Council") has been deposited in the Private Bill Office for introduction into your Honourable House intituled "A Bill to amend the Acts relating to Buildings in London to confer various powers on the London County Council and for other purposes."

2. The Preamble of the Bill recites that the provisions contained in the London Building Act 1894 (hereinafter

called "the Act of 1894") as amended by the London Building Act 1894 (Amendment) Act 1898 (hereinafter called "the Act of 1898") and the powers thereunder of the Council are insufficient to secure the construction and maintenance of streets and buildings in the Administrative County of London in a satisfactory manner the provision and maintenance of proper means of escape from fire from such buildings and the reduction of the risk of fire in the case of such buildings and that it is expedient to amend the said provisions in the manner set forth in the Bill and to confer upon the Council further powers.

3. The Bill is divided into the following parts:—

Part I. (Clauses 1 to 7) (Preliminary).
Part II. (Clauses 8 to 18) (Formation and Widening of Streets).
Part III. (Clauses 19 to 33) (Lines of Building Frontage).
Part IV. (Clauses 34 to 43) (Naming and Numbering of Streets).
Part V. (Clauses 44 to 59) (Open Spaces about Buildings and Height of Buildings).
Part VI. (Clauses 60 to 89) (Construction of Buildings).
Part VII. (Clauses 90 to 94) (Special and Temporary Buildings and Wooden Structures).
Part VIII. (Clauses 95 to 109) (Means of Escape in case of Fire and Provisions for reducing Risk of Fire in Buildings).
Part IX. (Clauses 110 to 119) (Rights of Building and Adjoining Owners).
Part X. (Clauses 120 to 124) (Dangerous and Neglected Structures).
Part XI. (Clause 125) Dangerous and Noxious Businesses).
Part XII. (Clause 126) (Dwelling-houses on low-lying land).
Part XIII. (Clauses 127 to 142) (Superintending Architect and District Surveyors).
Part XIV. (Clause 143) (By-laws).
Part XV. (Clauses 144 to 149) (Legal proceedings).
Part XVI. (Clauses 150 to 184) (Miscellaneous).

The First Schedule to the Bill describes the materials which for the purposes of the Act of 1894 the Act of 1898 and of the Bill shall be deemed to be fire-resisting materials the Second Schedule specifies the fees payable to District Surveyors and the Third Schedule specifies the enactments of various Acts which are proposed to be repealed by the Bill.

4. The Royal Institute of British Architects was founded in the year 1834 and by a Charter of Incorporation granted in January 1837 your Petitioners under the name of "The Institute of British Architects" were constituted a body politic and corporate with perpetual succession and a common seal for the purpose of forming an institution for the general advancement of architecture and for promoting and facilitating the acquirement of the knowledge of the various arts and sciences connected therewith. By Royal Warrant dated 1866 Her late Majesty Queen Victoria commanded that your Petitioners' Institute should thenceforth be styled "The Royal Institute of British Architects." A supplemental Charter was granted in 1887 by which certain provisions in the original Charter were repealed and increased powers for the advancement of architecture were conferred upon the Royal Institute.

5. Under the provisions of these Charters your Petitioners' Institute has taken into alliance eighteen architectural societies acting in Birmingham Bristol Cardiff Exeter Leeds Leicester Liverpool Manchester Newcastle Nottingham Sheffield York Aberdeen Dundee Edinburgh Glasgow Dublin and Sydney (New South Wales).

6. For upwards of forty-five years your Petitioners have been the examining body for the office of District Surveyor in London under Section 33 of the Metropolitan Building Act 1855 (hereinafter referred to as "the Act of 1855") every candidate for that office must hold a certificate of competency from your Petitioners which is granted by the Institute on the recommendation of a board of examiners annually elected by the corporate body. That Act was repealed by the Act of 1894 but the provisions of the said Section 33 were re-enacted by Section 140 thereof. Under other Acts of Parliament local and special your Petitioners grant certificates after examination to persons desirous of holding the office of building surveyor.

7. Your Petitioners' Institute as the only chartered body of architects in the United Kingdom accepts and claims as part of its responsibility and public duty the function of tendering advice to the Government and the Council on all legislation by-laws and regulations pertaining to architecture and building generally and under subsection (4) of Section 164 of the Act of 1894 notice has to be given to the Institute of all by-laws proposed by the Council "before applying to the Local Government Board for the allowance of any such by-laws." The advantage to the community of having at its disposal the technical advice and experience of a body of experts is admitted on all hands and it has been the practice of Government Departments as well as of the Council to avail themselves of this advice and experience and the principle is recognised not only in the Act of 1855 already referred to but also in Section 16 of the Metropolis Management and Building Acts Amendment Act 1878. Since then in the past few years your Petitioners were consulted on the London County Council (General Powers) Bill of 1890 on the Public Health (London) Bill of 1891 the Bill for the Act of 1894 and in respect of more recent legislation at the instance of the Council including the by-laws made from time to time under their Acts and the advice tendered by your Petitioners led to many alterations which finally became law.

8. Your Petitioners' Institute had for many years prior to the promotion by the Council of the Bill for the Act of 1894 by one of its committees been considering the subject of consolidating and amending the Building Acts for London and in connection therewith your Petitioners' advice was sought and suggestions invited by the Council on a draft Bill prepared by them consolidating those Acts. Your Petitioners' committee formulated a scheme for the consolidation and amendment of those Acts and this was sent to the Local Government Board and to the Council. When in 1894 the Council promoted their Bill many of its provisions were framed on the scheme of your Petitioners.

9. The Bill for the Act of 1894 was moreover carefully considered by your Petitioners who finding that some of its most important provisions were not framed in harmony with the general principles of architecture and with the accepted laws of building petitioned against it in your Honourable House and during its progress through Parliament obtained various modifications of the proposals contained therein.

10. In 1903 the Council promoted a Bill for the purpose of providing better means of escape from fire and for reducing risk of fire in buildings and your Petitioners at the request of the Council carefully considered and made numerous suggestions on its provisions.

11. That Bill however was not proceeded with and in 1904 at the request of the Council your Petitioners very carefully considered the Act of 1894 with a view to relieving it of many of its ambiguous provisions and rendering it a more complete and workable measure than

at present and a number of amendments and recommendations were in that behalf prepared by them and submitted to the Council. Your Petitioners having devoted much care and consideration in the preparation of these amendments and having framed them in the interest of all parties concerned regret to find that the Council have given effect to but few of them in the Bill.

12. It is impossible in the case of a Bill of this character to specify in detail within the limits of a Petition the many practical and technical objections of your Petitioners thereto and they therefore respectfully submit that it is sufficient herein to indicate the parts of the Bill and the provisions thereof to which they object and their views thereon and to state that they are prepared to place before the Select Committee to whom the Bill if it should be allowed to proceed may be referred the amendments and recommendations prepared by them on the Act of 1894 and the Bill and to support the same.

13. Your Petitioners strongly object not only to the form of the Bill but to the manner of inserting by way of amendments to the existing Act additions deletions changes and new powers and provisions many of which are of such importance and so drastic and far-reaching in their effect as to render it not only expedient but necessary that they should be dealt with as specific and complete enactments. The method of setting out the new proposals in the Bill adopted by the Council makes it difficult to easily appreciate the meaning and probable effect thereof without continual reference to the Act of 1894. This in a measure dealing with the building laws applicable to so extensive and thickly populated an area is most objectionable and prejudicial to the interests affected thereby. Your Petitioners submit that the proper course would have been for the Council to repeal the existing Acts to consolidate and re-enact their provisions with such modifications as may be necessary and in this way to combine in one measure a complete and intelligible building code. Your Petitioners are of opinion (and the opinion is put forward at the instance of the principal architects of the United Kingdom and therefore as the representation of those who are in a position to best express the views of the interests mainly affected by the operation of building laws) that having regard to the many and large interests involved it is essential that the provisions relating thereto should for easy reference and comprehension be so far as possible embodied in one document and the phraseology thereof simplified in order that the meaning may be clear to and readily comprehended by the persons using it who it must be remembered are often inexperienced in legal phraseology.

14. Dealing seriatim with the various parts into which the Bill is divided—

Part II. (Formation and Widening of Streets).—Your Petitioners submit that many of the restrictions contained in the clauses under this heading are not required in the public interest. If the amendments on the Act of 1894 are sanctioned as proposed and the new powers sought by the Council granted they will in their operation tend to hamper and prevent the natural and advantageous improvement of property in and the reasonable architectural development of the metropolis.

15. Part III. (Lines of Building Frontage).—Your Petitioners submit that the power to interfere with private rights sought to be conferred upon the Council by the provisions of this part of the Bill is contrary to the policy and practice of Parliament and the proposal that the Council should by a mere resolution be enabled to enter upon take and use compulsorily private lands is an assumption of the functions of the Legislature which cannot be justified and is most inexpedient the provisions with respect to the compensation to be paid to the persons affected are moreover inequitable and of a confiscatory character.

16. Part V. (Open Spaces about Buildings and Height of Buildings).—Your Petitioners submit that the provisions in the Act of 1894 relating hereto are sufficient for the present requirements. The provisions of that part of the Act of 1894 were the subject of lengthy and detailed discussion in Parliament and were settled at the time after mature consideration. No further extension thereof in the manner proposed by the Bill is necessary and if any alterations or amendments of the existing provisions are desirable those suggested by your Petitioners in their recommendations to the Council before mentioned cover all that is required.

The restriction now proposed by Clause 58 of the Bill that buildings shall not be raised to a greater height than the width between houses on both sides of the street in which the building is to be erected is unfair and will seriously interfere with and retard the reasonable development of property in the older portion of London and will in many cases enormously reduce the value of the property affected and without adequate compensation.

17. Part VI. (Construction of Buildings).—Several of the amendments suggested by your Petitioners in their recommendations have been given effect to in this part of the Bill but the provisions of the clauses thereof as framed include a number of minor alterations for which in the opinion of your Petitioners no necessity can be shown and which if sanctioned will cause great inconvenience in administering the Act and should therefore be struck out.

18. Part VIII. (Means of Escape in case of Fire and Provisions for reducing Risk of Fire in Buildings).—Your Petitioners fully appreciate the importance of securing better means of protection from fire but the provisions contained in this part of the Bill are in their opinion in many respects impracticable for application in the older parts of the metropolis. The proposed provisions require entire revision and amplification with due regard to improvements in the methods and management of the Fire Brigade and the apparatus and appliances thereof.

19. With regard to the provisions contained in Parts IX. to XII. of the Bill your Petitioners beyond including them in their general condemnation of the form thereof have no special observations to offer in respect thereto.

20. Part XIII. (Superintending Architect and District Surveyors).—Clauses 127 and 128 provide in certain events for the appointment by the Council of any surveyor or surveyors for the purpose of exercising the functions of the District Surveyor and authorise the Council to require District Surveyors to perform special services. Clause 141 authorises the Council by resolution to change the name or title of "District Surveyor" and by Clause 142 the Council may at their option undertake proceedings in lieu of District Surveyors. Your Petitioners object to the above additional powers being conferred on the Council and allege that having regard to the care with which the Royal Institute of British Architects select and examine candidates for the office of District Surveyors and to the present status of District Surveyors it is to the public interest that persons holding that office should be competent and professional men of experience and independence able to undertake the responsibilities for which they have been trained and are fitted and that they should be free within limits to exercise a reasonable discretion in the discharge of their duties. The provisions contained in the above-mentioned clauses if sanctioned will be retrograde in their effect and tend to convert District Surveyors into mere building inspectors.

21. Part XIV. (By-laws).—Your Petitioners submit that having regard to the many interests which may be directly

or indirectly affected by the by-laws which the Council are empowered to make provision securing greater publicity for any such proposed by-laws before they are confirmed by the Local Government Board than that required by the Act of 1894 should be made and that Clause 143 of the Bill should be amended accordingly.

22. Part XV. (Legal Proceedings).—Your Petitioners object to the increased powers which are conferred by this part of the Bill on the Council and the Superintending Architect. From their experience of the working of the Act of 1894 your Petitioners are satisfied that it is of much importance that parties to any proceedings should be afforded an opportunity of presenting their case to those with whom the decision rests and submit that it is reasonable and equitable that there should be an appeal to some tribunal and that provision to that effect should have been made in the Bill. Your Petitioners very strongly object to the alteration in the constitution of the existing tribunal of appeal proposed by Clause 145. No sufficient reason can be shown to justify the proposed change. The constitution of that tribunal as provided by the Act of 1894 has given general satisfaction and any interference therewith is quite uncalled for and ought to be refused.

23. On the whole your Petitioners respectfully submit that the Bill is an ill-considered measure badly framed and one which ought to be withdrawn with a view to the introduction in another Session of a Bill consolidating all the laws relating to buildings and prepared by the Council in conference with your Petitioners and the other bodies and interests concerned. The only matter which may conceivably require immediate legislation is that contained in Part VIII. of the Bill (Means of Escape in case of Fire and Provisions for reducing Risk of Fire in Buildings) but should that portion be allowed to proceed material alteration and modification of the provisions thereof are necessary.

24. For the foregoing with other reasons your Petitioners allege that the public interest represented by the Institute and their own rights and interests are injuriously affected by the provisions of the Bill above referred to and that the Preamble of the Bill so far as it relates thereto is incapable of proof.

Your Petitioners therefore humbly pray your Honourable House that the Bill may not be allowed to pass into a law as it now stands and that they may be heard by themselves their Counsel Agents and Witnesses against the Preamble of the Bill and such of its clauses and provisions as affect the rights and interests of your Petitioners and in support of the introduction into the Bill of such other clauses and provisions as may be considered necessary and that your Petitioners may have such other relief in the premises as to your Honourable House may seem meet.

And your Petitioners will ever pray.

The Common Seal of the Royal Institute of British Architects was hereunto affixed at a meeting of the Council held this 23rd day of January 1905 at 9 Conduit Street Hanover Square London.

Seal.

THOS. E. COLLCUTT,
Vice-President and Chairman of Meeting.
HENRY T. HARE,
Member of Council.
ERNEST GEORGE,
Member of Council.
ALEXANDER GRAHAM,
Hon. Secretary.
W. J. LOCKE,
Secretary.

BUILDING BY-LAWS.

Durham: 27th January 1905.

To the Editor of the JOURNAL R.I.B.A.

SIR,—I have read with much interest Mr. Ridge's Paper on this subject and the discussion thereon as published in the JOURNAL just to hand. I quite agree that many of the by-laws now in force are both oppressive and inconvenient, and are not in any way beneficial to the community at large; but I take it that the by-laws in force in a certain district are as much the law of the land within that district as any other law. Therefore I do not agree in the aspersions cast generally on the various authorities and their officials whose duty it is to see that these by-laws are enforced, so long as they do their duty without fear and without favour.

Mr. Justice Day, in *Yabbicom* v. *King*, 1899, puts the position very clearly. These are his words: "The by-laws have the effect of law which it is not within the competence of any private body, or any body which exercises quasi-public authority for the time being, to dispense with. Such bodies are no more entitled to dispense with the law of England than private persons are entitled or have the power to dispense with it. They have no dispensing power whatever, and they are bound by the law like anybody else. They are bound by their by-laws, and they have no power at all to dispense with their by-laws." Therefore it seems very plain that, so long as certain by-laws are in force, it is the duty of the District Councils and its officials to enforce them. In the face of this, how can one conceive it possible for anyone—even for one of His Majesty's Judges—to go before the Local Government Board and ask to have a law of England modified or altered for his own personal benefit? I should say that even the Local Government Board itself has not that power. In fact, over and over again, when asked to advise on alleged contraventions of by-laws, the Local Government Board has absolutely refused to interfere. In passing I may say that personally I was pleased to see that the Chailey District Council showed a little more backbone than the District Council with which Lord Roberts had some friction a short time ago.

We all know that time after time various Councils, either through favouritism or for some other cause which I will not specify, have knowingly approved of certain plans in direct contravention of their by-laws, and buildings have been erected in accordance with such plans. That matters not; the by-laws that have been contravened still exist, and I understand that any ratepayer has the power to put them in force should he choose to do so; for these Councils are not endowed with any discretionary powers, and the fact of the plans having been approved by the Council is "neither here nor there," for, as Mr.

Justice Day says, no one can override the law of England.

I can quote a case in point, that recently came to my knowledge, where there was a most flagrant breach of the by-laws. Plans were submitted to a Council showing a building covering every inch of ground belonging to the owners; not one single square inch of space was left either at the side or in the rear; yet by some means these plans were approved and the building was erected. The clerk to the Council—himself a solicitor—told me afterwards that any ratepayer who felt himself aggrieved could break the windows or even pull down the building, for it was illegally built. I had almost written "because the plans were illegally approved," but this was not the case. These Councils can at present either approve or reject quite regardless of their by-laws; they may be morally bound to enforce their by-laws, but not legally so, and no one, not even the Local Government Board, has any power to compel them to do so. They are an entirely irresponsible body—except, of course, to the ratepayers. Therefore I say that it matters not whether an architect's plans are approved or rejected by the Council: so long as his plans are in conformity with the by-laws, and he has complied with all the requirements of these by-laws, he has conformed with the law of the land, and can go on with his building and treat the Council and its officials with contempt.

No, Mr. Editor, what we want is a set of by-laws—the fewer the better, so long as proper sanitary requirements are enforced—but exactly suited to the requirements of the district (whether urban or rural) in which they are to be enforced, and the Local Government Board at our backs to compel the various Councils to enforce those by-laws without fear and without favour. I should go further even than that—that the Council should be penalised in any case wherein it failed to enforce its by-laws. If this were so we should know exactly how we stood, and should see an end of all bribery and corruption; there would be no more "squaring" of officials or members; the ratepayers, to save their own pockets, would take care that only such men were elected to the Council as were able to bring practical knowledge and reasonable intelligence to bear on the subject; and these Councils would then take scrupulous care only to appoint thoroughly qualified officials to advise them in such matters.

I say the Local Government Board should take action in all cases of infringement of by-laws, or compel the various Councils to do so, because I believe that such action ought not to be left to private individuals, though they may be the aggrieved parties; for by-laws were framed, not for the benefit of the individual in particular, but for the benefit of the community at large.

I am, Sir, yours faithfully,
H. T. GRADON [*A.*].

REGISTRATION AND THE SCALE OF CHARGES.

76 Fellows Road, N.W.: 9th February 1905.

To the Editor of the JOURNAL R.I.B.A.

SIR,—The result of inquiries which have been made by the Institute shows that registration is not adopted by the leading nations of the world. Still, from this fact alone, the unwisdom of the system should not be assumed. I have kept an open mind from the first stage of the movement, and read different published views *pro* and *con*, and am still unconvinced; but the hearing of a recent case, *Tarring* v. *Aldridge*, has not strengthened objections to it.

In the case I mention, after a learned counsel had remarked, "Architects had got no Act of Parliament, and he protested in the name of the public against a small body of men sitting in a room and making out a scale which they sought to impose on the public"—a cheap snarl from one learned profession at another—the Judge, Mr. Justice Phillimore, added: "It was open to the jury to reject the scale of the R.I.B.A. altogether if they liked."

If we are at the mercy of a jury unless we have a written contract with a client, or if we impose on him in getting it, or may have it flung in our face by a brutal counsel when we take an account to trial, then registration or an efficient Act of Parliament which shall secure to us our self-respect and our fees is absolutely necessary.

Yours faithfully,
E. W. HUDSON.

REVIEWS.

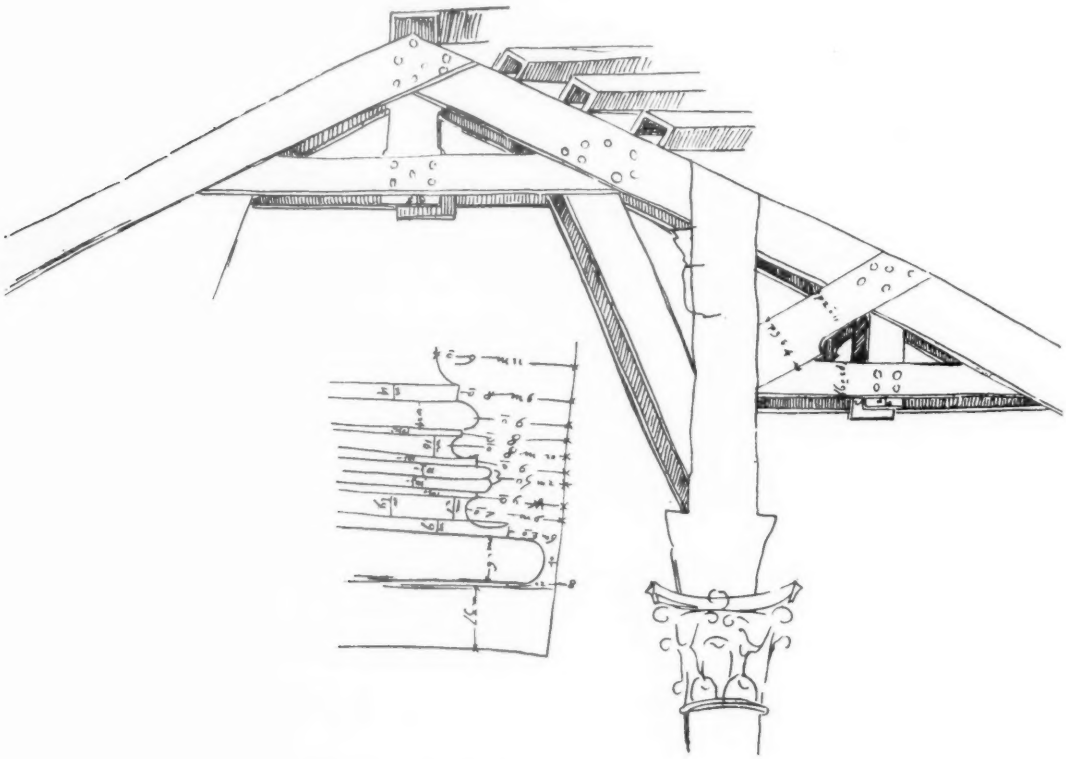
A SIXTEENTH-CENTURY SKETCH-BOOK.

Papers of the British School at Rome, Vol. II. By T. Ashby, Jun., M.A., F.S.A. [*Macmillan & Co.*]

The excavations of ancient sites in Italy being now undertaken solely by the Italian Government, the foreign schools in Rome are no longer able to carry out that independent research which in former times formed part of the principal object of their establishment. In the first volume of the papers published a year ago the then Director of the British School, Mr. Rushforth, gave an admirable account of the ancient Church of S. Maria Antiqua, which was brought to light some three years ago on the removal of the Church of S. Maria Liberatrice. Awaiting the publication of the Government description with illustrations, this is still the principal record of the discoveries made. Mr. T. Ashby contributed a valuable Paper on the classical topography of the Roman Campagna, to which we

hope he will again return in a future volume. This year the Committee of the School decided to publish for the use of its subscribers and students reproductions of the drawings contained in an album forming part of the collection of the Soane Museum. The volume in question was purchased by Sir John Soane at Christie's in 1818, when the sale of Robert Adam's property took place; and it is thought that these drawings came into his collection through his brother James, who went to Rome in 1762 to purchase a collection of drawings for King George III. The drawings in the album are carefully executed in ink and the walls coloured in bistre, their firmness and accuracy being very notable. In the valuable introductory notice Mr. Ashby states that they originally formed two sketch-books, and that there have been two hands at work: the earlier artist has done the bulk of the drawings, and he ascribes their date from internal evidence to about 1515; the later artist followed up to about the middle of the sixteenth century.

There is no name on any of the drawings, but a copy of a letter addressed by Andreas Coner in Italian (reproduced on Plate 47) to Bernardo Rucellai, describing a sun-dial, a drawing of which is given on Plate 49, has led Mr. Ashby to accept the ascription, "Architectura civilis Andrea Coneri Antiqua Monume[nta], Roma," which is written in ink on the back of the eighteenth-century binding of the volume. Of Andreas Coner nothing is known, but Mr. Ashby has been able to obtain a copy of the inventory of his goods in the State archives at Rome (a copy of which is given in the Appendix), from which he learns that he was of German origin, from Bamberg, and possessed a valuable collection of manuscripts and printed editions of the Greek and Latin classics, mathematics, astronomy, &c. He was therefore a



FROM A DRAWING BY PHILIBERT DE L'ORME IN THE POSSESSION OF M. CHEDANNE.
(Reproduced from *L'Architecture.*)

man of considerable learning, and his sketch-book would seem to have been made to form a collection from an antiquarian point of view of the remains of ancient buildings. Of this Mr. Ashby remarks: "Its systematic completeness is remarkable, and indeed unparalleled."

The drawings have been reproduced about two-thirds of their original size, and are very clear and distinct in their tones. An exceptional value has been given by Mr. Ashby to the subjects they represent by a minute analytical description of them, one by one, in the text, reproducing the inscriptions and comparing them with other drawings known by Bramante, San Gallo, and other Italian artists in the various Italian libraries. In a few cases the subjects are written on the drawings; but for the others Mr. Ashby has had to rely on his intimate knowledge of the remains of ancient Rome, so that in about three-fourths of the whole collection all the subjects are named.

As there are 165 drawings reproduced, it is only possible here to draw attention to a few of those which seem to us of special interest, either as representations of buildings which have disappeared, or show more than remains at the present day, there being also cases in which later excavations have revealed more.

Plates 3, 4, and 5, plans at three levels of the Colosseum, show that in Coner's time the arena had not been cleared out, and he has only been able to show fragments of the podium, a section of which is given in Plate 39.

Plate 8 is an admirable plan of the Baths of Diocletian, and is identical with the plan forming part of the Burlington-Devonshire collection made by Palladio some ten to fifteen years later.

Plate 15 gives a complete plan, but partly restored, of the Nymphæum, generally known as the Temple of Minerva Medica.

Plate 17 is, according to Mr. Ashby, a copy of Bramante's design for St. Peter's, and taken from his drawing.

Plate 22, a half plan of the Baths of Caracalla, in which the walls of the Calidarium are shown only half the thickness of those shown in Blouet and other authorities. In the N.W. and S.E. halls of the central block a door is put instead of the peristyle of columns suggested by Blouet.

Plate 24. The entablature and ceiling of the peristyle of the circular temple in the Forum Boarium, which no longer exist, are shown.

Plate 35. Perspective view of the interior of the Pantheon. The decoration of the other story with pilasters and panels is omitted, probably because it was purely decorative; as, according to Desgodetz, the pilasters were flush with the wall, and consisted of jasper slabs.

Plate 42. A base is given to the columns of the Theatre of Marcellus. Subsequent excavations have shown that none existed.

Plate 62 shows the marble panel decoration of the interior of the Pantheon, which no longer exists.

Plate 64. The lower drawing is the portico of a decastyle temple, unknown; but above the pediment cornice is a cresting which is shown on the bas-relief representing the Temple of Jupiter Capitolinus, and this seems to have been a recognised feature in some Etruscan temples.

Plate 65 represents the bronze roof trusses of the portico of the Pantheon which were taken down and melted by Urban VIII. in 1636 to make cannon for the Castle of St. Angelo. We reproduce a drawing of the same, made by Philibert de l'Orme, which was published in *L'Architecture*, the journal of the Société Centrale, Paris.

Plate 31. A valuable drawing showing Fra Giocondo's original project for St. Peter's.

Plate 52. The "Arco di Portogallo," destroyed in 1662.

Plate 77. The Doric Order of the Basilica Æmilia. This was thought by Middleton to come from the Temple of Janus. Other fragments of the same order have lately been found on the site of the basilica.

The plates pp. 71–116 represent a fine series of cornices well drawn, the names of many of which are given by Mr. Ashby.

Plates 119–123 give drawings of various capitals, as also 138–142.

Plates 124–137 are a fine series of bases of great interest and value, as many of them have disappeared in reconstruction. Some of them may be original designs by Italian artists.

Plate 148. A series of Ionic capitals: (*c*) resembles the capital from Trajan's basilica.

Plate 151. (*a*) One of the capitals of the nave of the old basilica of St. Peter's. It is well drawn, and its rich decoration suggests the magnificence of the old basilica. As an example of the work of the later hand (*c*) is a good specimen.

The other plates are of various decorative features, but 162 is specially interesting as taken from paintings in the Golden House of Nero, on which Raphael based his decorations in the Vatican.

In this summary reference has not been made to the numerous comparisons which Mr. Ashby draws between Coner's drawings and those of other artists in various collections in Italy and England. In some of these he has been assisted by the Baron de Geymüller, to whom he refers constantly throughout his descriptions. Mr. Ashby, in his introductory note, also pays a tribute to the memory of the late Mr. George H. Birch, Curator of the Soane Museum, and expresses his thanks to the trustees of the Museum for permission to reproduce the drawings; a kindness, we think, he has repaid by the invaluable descriptions he has written of the drawings.

R. Phené Spiers.

ALLIED SOCIETIES.

THE LEEDS AND YORKSHIRE ARCHITECTURAL SOCIETY.

The Principles and Practice of Garden Making.

At the rooms of the above Society on Thursday, the 26th January, Mr. Thomas H. Mawson [*H.A.*] read a Paper on "The Principles and Practice of Garden Making," Mr. G. B. Bulmer [*F.*], President, in the Chair. In his opening remarks the lecturer said: "Although I have no wish to pose as an architect, yet I am deeply interested in all subjects that appertain to the house and garden, and also in the furnishing of the home. Candidly speaking, we all know how impossible it is for an architect to master technically the vast range of ever-increasing subjects that crowd into an ordinary town practice, and I find the same in my own subdivision of the profession, if I may so call it. Most parts of our small gardens seem to lack just the one touch of regularity which is in accord with the house—in most cases a compact low hedge or a breadth of grass—touches which an architect should be able, from the nature of his training, to impart; for when once the gardener is started upon right lines he can maintain it; but the ambitions of the modern gardener are too much centred upon and too much measured by his abilities to compete in the flower-show exhibitions.

"After having enunciated guiding principles, I desire to lay special stress upon one very important branch of the subject of laying out grounds, viz. the trees and plantations, the most important essential in imparting character and local colour to the environment of a home. At no time, if the scheme is to be successful, can we divorce the house and, in the strict force of the word, the gardens from the surroundings; all must be viewed together in unity. When there is perfect freedom of choice, the three great considerations in deciding upon the site and position of the house are climatic conditions; that is, whether the pervading character of the air is humid or dry; the nature of the subsoil, whether sandy, gravelly, or clay; and the aspect; for, no matter what the prospects offer, it is unwise to build upon the north, north-west, or north-east side of a hill or knoll.

"The nature of the subsoil is a point which needs more than ordinary caution. Beds of clay, though perhaps not so unhealthy, are cold and disagreeable, and difficult to drain by the natural process of filtration. For health, beauty, luxuriance, and ultimate cheapness select a site with an understratum of gravel or marl and a good surface covering of loam. With regard to surface soil for a flower-bed, it is a good plan to lay at a depth of about 2 feet a layer of broken bricks, then to overlay this with a covering of ashes, and then about 21 inches of soil of desirable lightness. For trees and shrubs a depth of 1 ft. 6 in. or 2 feet, with a plentiful admixture of fibrous turf loam. Grass also requires a depth of soil not less than 8 inches, with a well-drained bottom, properly prepared."

With the intent of showing the successive stages of the development of a scheme and the way it gradually assumes shape the lecturer showed on the screen three schemes with plans and photographs. In each case the lecturer was the designer of the gardens; but, as he contended should always be the case, there had been a free exchange of ideas and criticisms between the architect, client, and the lecturer. The first scheme was in Ashdown Forest, the second on Berkhampstead Common, and the third in Devonshire.

G. Ernest Reason.

YORK ARCHITECTURAL SOCIETY.

The Practice of Architecture.

At the Annual Dinner of the above Society, held at the White Swan Hotel, York, on Tuesday, 17th January, the new President, Mr. Herbert Davis [*F.*], delivered the following Address:—

It is my pleasure to take this the first opportunity of thanking you for the honour you have bestowed upon me by electing me as your President for the current year. I do this most sincerely, and enter upon my duties in the full confidence that you will bear with me in all my shortcomings.

The duties which will fall to my lot in the occupation of this responsible position I promise to fulfil to the very best of my ability, and when the time comes for me to vacate this Chair I hope to have earned the same good wishes which you so heartily extended to my predecessor at the termination of his period of office.

The members of the Royal Institute have this year honoured our Society by electing the President a Member of the Council of that influential body. I shall endeavour by my attendance at the meetings of that Council at all times truly to voice your opinions and safeguard your interests.

A Society like ours, which was founded partly to afford facilities for the study of architecture, can do much for the younger members by inspiring them with that enthusiasm for our art without which it is impossible to achieve success.

When a young man becomes a member of our body he has much to learn and much to endure. Little does he know of what he will have to encounter. He may at the completion of his articles have received a thorough education as an architect, but he is unaware of the difficulties which must attend and embarrass every effort to render what he may know available and useful when he commences practice. He may be upright in all his dealings and strong in the belief of his own integrity, but he cannot even dream of the ordeal to which he will be exposed; of how he will have to resist temptations which will beset him;

of that sensitive shrinking from undeserved censure which he must learn to control; of the ever-recurring contest between a natural desire for public approbation and a sense of duty to his profession; of the injustice he must be content to meet with, even from his clients (who should be his friends), imputations on his motives, the sneers of ignorance and malice—all the manifold injuries which partisan and private malignity shower upon him. All this, if he would retain his integrity, he must learn to bear unmoved and steadily uphold the objects and aims of his profession, sustained by the reflection that time may do him justice, and that his individual efforts and aspirations will be rewarded by the knowledge that he has tried his best, and that the evidence of the buildings which he will leave behind him will do some little good to the following generations of architects and to the architectural education of the public generally.

I have always said that architecture is not, and never can be, placed on the same plane as the arts of sculpture and painting. The architect is too much restricted by the conditions under which he has to work to be called an artist pure and simple. When consideration is taken of the facts that there are by-laws to be complied with, local materials to be utilised, commercial considerations to be taken into account, and clients' wishes (however mistaken they may be) either combated with or acceded to, I think you will agree with me that the practice of architecture is too fettered in its scope to be compared for a moment with the arts of the sculptor and the painter.

I think, gentlemen, that we may congratulate ourselves on the further development of architecture during the year. In fact the development during, say, the last ten years has been so very remarkable, and still continues to be so, that we shall have very shortly, I hope, a national style which will stamp the architecture of this period as English whenever and wherever it may be encountered.

To my mind this development is due to the public at last realising the fact that architecture is a profession requiring the services of well-trained and educated men to conduct and direct the multifarious matters which come within its scope.

Yorkshire architects, or architects who have sprung from Yorkshire, have been, and are now, amongst the most brilliant exponents and strenuous upholders of the great principles which the Royal Institute of British Architects represents. We possess in Yorkshire some of the very worst buildings in England, but at the same time our county possesses the very best, which have been built under conditions that do their architects the highest credit and honour. Also I think we in Yorkshire are to be congratulated that it is greatly due to our near neighbour the Leeds and Yorkshire Society and the energy of the past and present Presidents that the subject of statutory registration has at last been taken earnestly in hand by a Special Committee in London appointed by the Institute, whose efforts I am certain will shortly result in a Bill being passed through Parliament for the registration of architects and the proper and complete education of the young in all the branches of our beloved profession.

MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session 1904–05, held Monday, 6th February 1905, at 8 p.m.—Present, Mr. John Belcher, A.R.A., *President*, in the Chair, 31 Fellows (including 16 members of the Council), 36 Associates (including 1 member of the Council), and numerous visitors—the Minutes of the Meeting held 23rd January 1905 [p. 212] were taken as read and signed as correct.

The Hon. Secretary announced the decease of George Hurst Stanger, of Wolverhampton, *Fellow*, elected 1892; and Walter Aston, of Manchester, *Fellow*, elected 1901.

The Hon. Secretary announced that the late Mr. J. T. Wimperis [*F.*] had bequeathed by will to the Institute the sum of £1,000 for the encouragement and promotion of the study and knowledge of architecture or other purposes of the Institute.

The Hon. Secretary further announced that Mr. J. Macvicar Anderson, *Past President*, had presented to the Institute twenty-four shares in the Architectural Union Company, and Sir Aston Webb, R.A., *Past President*, nineteen shares in the same company, for the purposes of architectural education.

Mr. Vincent Hooper [*A.*] attending for the first time since his election was formally admitted by the President and signed the Register.

The following candidates for membership, found by the Council to be eligible and qualified according to the Charter and By-laws, were recommended for election:—As FELLOWS (18): Frederick Edward Fellows Bailey (*Assoc.* 1879) (Walsall); Harold Bailey (*Assoc.* 1895) (Newark-on-Trent); William Bevan (*Assoc.* 1902) (Chief Government Architect, Pretoria, S. Africa); Charles Belfield Bone, M.A. Oxon.; John Campbell (Government Architect, Wellington, New Zealand); William Edward Vernon Crompton (*Ashpitel Prizeman* 1894, *Assoc.* 1895); Charles Burrows Flockton (*Assoc.* 1896) (Sheffield); John Francis Groves (Newport, Mon.); Arthur Jessop Hardwick, P.A.S.I.; Alfred Victor Ingall (Birmingham); Arthur George Leighton; Henry Hill McConnal (*Assoc.* 1882) (Walsall); Temple Moore; Archibald Neill (Leeds); Edward Turner Powell; Percy Tom Runton (Hull); William Gilmour Wilson (*Assoc.* 1881); Edmund Walter Wimperis (*Assoc.* 1889). As ASSOCIATES (31): Thomas Ford Amery (*Probationer* 1897, *Student* 1902, *Qualified* 1904); Douglas Anderson (*Probationer* 1898, *Student* 1901, *Qualified* 1904); Edwin George Goodson Bax (*Probationer* 1897, *Student* 1902, *Qualified* 1904); William Somerville Beaumont (*Probationer* 1893, *Student* 1896, *Qualified* 1904) (Manchester); Martin Shaw Briggs (*Probationer* 1899, *Student* 1902, *Qualified* 1904) (Otley, Yorks); John Sydney Brocklesby (*Probationer* 1897, *Student* 1901, *Qualified* 1904); Charles Fry Callow (*Probationer* 1899, *Student* 1901, *Qualified* 1904) (St. Leonards-on Sea); Charles Pitwood Carter (*Qualified Special Examination* 1904) (Mansfield); George Rowland Ellis (*Probationer* 1895, *Student* 1897, *Qualified* 1904) (Manchester); John Alfred Fletcher (*Probationer* 1895, *Student* 1901, *Qualified* 1904) (Leicester); Horace Charles Fread (*Qualified Special Examination* 1904) (East

Molesey); Willie Josiah Freeman (*Probationer* 1900, *Student* 1901, *Qualified* 1904) (Halifax); Charles Lovett Gill (*Probationer* 1901, *Student* 1902, *Ashpitel Prizeman* 1904, *Qualified* 1904); Herbert Haylock Golding (*Probationer* 1902, *Student* 1903, *Qualified* 1904); Percy Archibald Hinchliffe (*Probationer* 1896, *Student* 1899, *Qualified* 1904) (Barnsley); Percy Aspden Horrocks (*Probationer* 1900, *Student* 1901, *Qualified* 1904); Arthur Benison Hubback (*Qualified Special Examination* 1902) (Kuala Lumpur, Selangor); David Barnes Jenkinson (*Probationer* 1902, *Student* 1903, *Qualified* 1904) (Rotherham); George Alfred Johnson (*Probationer* 1902, *Student* 1902, *Qualified* 1904); James Miller (*Probationer* 1898, *Student* 1900, *Qualified* 1904) (Sheffield); Charles Nicholas (*Qualified Special Examination* 1904) (Horley); Herbert Luck North, B.A. Cantab. (*Qualified Special Examination* 1904) (Conway, N. Wales); Claude Paterson (*Probationer* 1900, *Student* 1902, *Qualified* 1904) (Bowdon, Cheshire); Albert Reginald Powys (*Probationer* 1900, *Student* 1902, *Qualified* 1904) (Montacute, Somerset); Edgar Quiggin (*Probationer* 1900, *Student* 1901, *Qualified* 1904) (Liverpool); Gerald Sanville Salomons (*Probationer* 1899, *Student* 1901, *Qualified* 1904) (Manchester); Henry Richard George Strong Smallman (*Probationer* 1900, *Student* 1902, *Qualified* 1904); Neil Campbell Smith (*Probationer* 1900, *Student* 1900, *Qualified* 1904) (Moffat, N.B.); Ernest George William Souster (*Probationer* 1899, *Student* 1902, *Qualified* 1904) (Northampton); Charles Joseph Thompson (*Probationer* 1899, *Student* 1901, *Qualified* 1904); John Norman Randall Vining (*Probationer* 1899, *Student* 1900, *Qualified* 1904).

The President announced that the Council proposed to submit to His Majesty the King the name of Sir Aston Webb, R.A., as a fit recipient of the Royal Gold Medal 1905, for his executed works as an architect.

The President having delivered an Address to Students, and Mr. A. N. Prentice [*F.*] having read a Criticism of the Works submitted for the Prizes and Studentships 1905, a vote of thanks moved by Professor Beresford Pite [*F.*] and seconded by Professor W. R. Lethaby, F.S.A., was passed to the President and Mr. Prentice by acclamation.

The presentation of prizes in accordance with the Deed of Award was then made by the President, and the various Students introduced, as follows:—

Essay Medal.
Institute Medal and Twenty-five Guineas to Miss Ethel Charles.
Certificate of Hon. Mention and £10. 10*s.* to Mr. A. Romney Green.
Certificate of Hon. Mention to Messrs. J. J. Waddell, J. Murray Kendall, L. P. Abercrombie, Walter H. Godfrey, Cyril E. Power, and H. P. G. Maule.

Measured Drawings Medal.
Silver Medal and £10. 10*s.* to Mr. E. G. Wylie.
Certificates of Hon. Mention to Messrs. W. Harold Hillyer and A. R. H. Jackson.

Soane Medallion.
The Medallion to Mr. S. H. Maw.
Certificates of Hon. Mention to Messrs. R. W. Pickering and W. S. A. Gordon.

Owen Jones Studentship.
Mr. H. Morley introduced as the *Owen Jones Student*.

Pugin Studentship.
Mr. Edward Garratt introduced as the *Pugin Student*.
Certificate of Hon. Mention and £10. 10*s.* to Mr. H. A. Dalrymple.

Godwin Bursary.
Mr. F. R. Hiorns introduced as the *Godwin Bursar*.

Tite Prize.
Certificate to Mr. R. Atkinson.
Certificate of Hon. Mention and £5. 5*s.* to Mr. Alick G. Horsnell.
Certificate of Hon. Mention to Mr. C. L. Wright.

Arthur Cates Prize.
£42 to Mr. F. Winton Newman.
Certificate of Hon. Mention to Mr. Vincent Hooper.

Grissell Gold Medal.
Ten Guineas to Mr. J. A. M. Hunter.

Ashpitel Prize.
Books of the value of £10 to Mr. C. Lovett Gill.

Soane Medallist 1903.
£50 (second moiety) to Mr. Edwin F. Reynolds, *Medallist* for 1903.

Pugin Studentship 1904.
Medal and £40 to Mr. F. C. Mears, *Pugin Student* 1904.

Godwin Bursary 1904.
Medal and £30 (second instalment of £65) to Mr. H. Phillips Fletcher, *Godwin Bursar* 1904.

The proceedings then closed, and the Meeting separated at 9.30 p.m.

LEGAL.

Buildings Wrongly Licensed by Borough Council.

THE LONDON BUILDING ACT.

Mr. Lane, K.C., the magistrate sitting at the West London Police Court, had before him, by adjournment, on the 28th January, after several lengthy hearings, a summons taken out by the London County Council against the Fulham Football and Athletic Club, Limited, for retaining a temporary building on their ground without obtaining the approval and licence of the London County Council, required under Sections 82 and 83 of the Building Act. Mr. Bodkin (instructed by Mr. Chilvers, of the Solicitors' Department of the London County Council) supported the summons; and Mr. G. Humphrey (instructed by Mr. Blanco White) appeared for the Club.

The buildings, which were erected in August 1903, afforded seating accommodation for 1,000 people in tiers varying from 3 feet to 30 feet above ground, and comprised also, in the lower portion, dressing-rooms and bath-rooms and lavatories for the players; also refreshment rooms, storerooms, &c.

The various rooms were lighted and warmed by gas, and a proper system of drainage &c. was established. The buildings, except as to the materials and method of construction, had more the character of permanent buildings than temporary structures.

The buildings were constructed with wood framing, braced in places with iron rods and straps, covered and enclosed externally below the tiers of seating with corrugated iron, and were also roofed with corrugated iron.

The contractors for the buildings, Messrs. Robert Iles, Limited, of Fulham, erected the buildings under a licence granted by the Fulham Borough Council for a temporary wooden structure for one year, on the condition that the structure was to be erected to the satisfaction of their officer, the Borough Engineer and Surveyor, which licence was renewed in September 1904 for one year.

After hearing the evidence and the lengthy arguments of counsel, the magistrate decided that it was a composite structure made of wood and iron, and therefore was within the jurisdiction of the London County Council, requiring their approval, under Section 82 of the London Building Act 1894.

The magistrate further made a demolition order that the buildings should be completely removed within three months (*i.e.* the end of the present season), and imposed a nominal fine of 10*s.*, each side to pay its own costs.